

SWEET BRIAR COLLEGE



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AKAΥYTTA

Bringing Together a Classical Collection

Sweet Briar College
Anne Gary Pannell Center Art Gallery



ARCHIVES

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1996



Cover Illustration:
LEKYTHOS
CERAMIC
CL.C.044
 23 cm x 8 cm x 8 cm
 Attic White Ground - Circa 450 BC
 provenance unknown

Illustrations This Page:
CERAMIC BOWL
CL.C.023
 4 1/2 cm x 8 1/2 cm x 8 1/2 cm
 Hellenistic - 3rd - 2nd Century BC
 provenance unknown

BRONZE PITCHER
CL.M.007
 9 cm x 11 cm x 6 1/2 cm
 Roman - Style of 1st Century AD
 1st Century AD
Susan McAllister '30 - Pompeii

AKAΛYΠTA

AKAΛYΠTA - Bringing Together a Classical Collection



Sweet Briar College
Anne Gary Pannell Center Art Gallery
September 19, 1996 - February 4, 1997

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A MESSAGE FROM THE PRESIDENT

It is particularly gratifying to be involved with this exhibition so soon after my arrival at Sweet Briar College. A literature scholar and textual critic by training and an historian by personal interest, and having spent the last twelve years of my career working to develop undergraduate studies, this collection is of particular relevance to me. "AKALYITTA: Bringing Together a Classical Collection," is a fine example of undergraduate research. The exhibition is realized through the collaboration of several academic components of the College (Classical Studies, Art Galleries, and Honors Program), and shows what can be accomplished at an institution like Sweet Briar where such interdisciplinary projects are not only possible but actually encouraged.

In a real sense, this project is a culmination of several historical strains at Sweet Briar. Today's Classical Studies Department grew from a long tradition of Latin, Greek, and classical studies, dating back to the founding of the College. Likewise, the college art collection began early in Sweet Briar's history, with Professor Magoffin's gift and the activities of the Friends of Art in the 1930s. The Arts Management Program and Pannell Art Gallery were established in 1984 and have grown in response to the demand in the field of the arts for well-educated, trained professionals.

Karla Faulconer is a Turning Point Junior (a student of non-traditional age). Karla was awarded one of the four 1996 Sweet Briar Summer Research Fellowships sponsored by the Honors Program. The Honors Program offers challenging academic opportunities including seminars, independent research, and co-curricular activities. It is designed for students of exceptional initiative and ability. Under the guidance of Associate Professor of Classical Studies, Judith Evans Grubbs, and Director of College Galleries & Arts Management, Rebecca Massie Lane, Karla undertook to combine her studies in classics with curatorial research and classification, culminating in the creation of this exhibiton and catalog.

It is my great pleasure to congratulate Karla Faulconer on the success of her summer research project. I am also pleased to acknowledge the teaching and support of Professor Evans Grubbs, Chair of the Classical Studies Department and Director of the Honors Program, 1995-96, Professor Edward Schwarzschild, Honors Fellow, 1994-96, and Director of the Honors Program 1996-97, and Rebecca Massie Lane, Director of College Galleries & Arts Management, all of whom exemplify excellence in undergraduate education at Sweet Briar College.

During the fall semester, this exhibition will be seen by every Amherst Fourth Grader as part of the tour program, "The Classical World in Virginia." The tour program is funded in part by the Virginia Commission for the Arts and is a cooperative project between Amherst County Schools, Sweet Briar Art Gallery, the Sweet Briar student docents, Collegium (the Classics Club) and Thomas Jefferson's Poplar Forest. Amherst County Artist-in-Residence Rosemary Witcombe will create in-school activities for fourth graders participating in the program.



Elisabeth Muhlenfeld
President

KARLA FAULCONER EXAMINES
MARBLE HEAD, CL.R.008

FOREWORD

Some six years ago, we first met to pore over the objects and listings of classical antiquities in Sweet Briar's collection. As we tried to match descriptions with objects, we became befuddled. Objects were present which were not on any listing. Listings were not always clear. It was apparent that here lay materials ripe for classification and research. But who would have a concentrated period of time to devote to such a project? And who would most benefit from such research? As we pondered these matters and continued to do bits and pieces of work on the collection during the ensuing years, the Honors Program developed the Summer Research Fellowship program. This, it seemed would be the perfect concentrated research time for the right student to delve into the antiquities collection. In fact, during Summer 1996, Autumn Mather '97 successfully organized an exhibition of American Art under the sponsorship of the Summer Fellowship Program. Who would be the ideal candidate for organizing the classical collection?

During Spring term 1996, Turning Point Junior Karla Faulconer had undertaken an independent study with Professor Evans Grubbs which resulted in a preliminary identification, listing and re-classification of these objects. When Karla began work, the antiquities collection had not been the subject of methodical classification or research. In fact, many objects were mis-classified. She assembled a notebook containing entries on each object, photographs and old identification tags.

With this background, Karla emerged as our ideal candidate to complete a catalog containing identifications, entries, and photographs of many of the choicest objects, and to select an exhibition for presentation in the Pannell Art Gallery. Karla Faulconer was well-suited to this task because she combined interests, abilities, and talents in art and cultural studies. Karla is an artist and an avid reader, and her knowledge of the techniques, materials, and physical qualities of different art methods gave her unique insights for this project.

In addition to serving the Classical Studies and Art History Departments at Sweet Briar, the exhibition will have broader impact. We anticipate that Karla's research will benefit future Sweet Briar students who will utilize the classics collection for further research and study. We anticipate that future students will uncover new information about these objects which will supplement and perhaps even correct our current classifications. Opportunities will open for students to research the items in a larger cultural and artistic context. In addition, Karla's work will greatly enhance the teaching applicability of the collection.

We congratulate Karla for her success and thank her for her perseverance, forbearance, and good humor. Her contribution through the summer research fellowship will have lasting impact and has greatly advanced the usefulness of our collection. We also gratefully thank the 1995-96 Honors Committee and the Honors Fellow, Edward Schwarzschild for their support of Karla's (our) research project. We would like to acknowledge the support of George Lenz, Dean of the College, and the Haskell Enrichment of Campus Life Fund, established through the generosity of Mary Haskell Walker '66, towards the costs of this catalog. The catalog is further supported through the use of funds from the Mary J. Pearl Lectureship in ancient Classical Studies, an endowment established in memory of Dr. Pearl, the distinguished Sweet Briar classicist and dean and one of the original donors to the classical antiquities collection.

Judith Evans Grubbs
Rebecca Massie Lane

AKALYITTA - Bringing Together a Classical Collection

How can I effectively introduce this collection? It has a long history; in fact, I have my own story to tell that goes back to 1989. But let's not linger in the present and go back in time.

We have chosen the title AKALYITTA, which in Greek means "uncovered" - for I have spent my summer unearthing information like a modern Indiana Jones. It has been a wonderful archaeological dig and now I would like to present you with what I have AKALYITTA.

Should I begin in 1919 when M. Dee Long, a professor of English, started her career here at Sweet Briar College? Perhaps a decade later would be a good place to start.

By 1929, our college had grown and was making herself heard not only in Virginia and the United States, but was reaching out globally. The student body had more than tripled during those first founding years. We had become international in our endeavors and everyone benefitted. Classical studies was an integral part of our curriculum during these growth years. Two of the major players in this story were not only classics professors, but were to become deans of Sweet Briar College, Mary J. Pearl and Emily H. Dutton. A professor of Latin, Meta Glass, was to become our President. Students were not considered "serious members" of the Classics Club unless they were into their fourth year of Greek or Latin.

Not only has it been my task to bring the classical artifacts together but other research, although related, has been more archival. While trying to match up old brittle tags for comparanda of the antiquities, I became involved with histories of donors and past faculty. This led me into study of the original Classics Club and their activities. I found much of the information I needed from old issues of *The Sweet Briar News*. The copies go back as far as 1927, so that is where I began. I garnered facts about the collectors from these issues along with old yearbook information.

Besides staging plays, reading translations of classical works and holding book discussions about classics, the Classics Club brought in speakers, and professors took trips abroad bringing back more antiquities for the collection. I am hoping that our current Classics Club, Collegium, will elect an historian to seek out more details regarding the earlier club. For instance, in 1934, the club traveled to Baltimore and met the noted scholar and curator Gisela M.A. Richter. This art historian's 'classic' books on Greek vases have been very helpful to me.

So it was in this atmosphere that a wonderful project began to take shape. Students and faculty sought to collect a body of classical artifacts that would enhance their learning and be a valuable teaching tool. I imagine that in those early days they sincerely envisioned their meager collection would continue to grow. Today, some seventy years later, it would have been remarkable in its entirety had collecting continued at its early pace.

(CHORUS:) Arise, Oh, Arise - let us tell you a story much older than you,
how we've listened to Homer and supped with his friends.
And whispered with gods when we stood in the sanctuaries.
Then much later mad Caligula couldn't silence our tales,
Then we conquered Hades and the dank earth below.
Arise, Oh Arise!

The time has come. We are gathered together. Begin to build on what we now know and increase our collection. Many years ago our fellow sisters had a dream and we all can be a part of it. Continue to study the artifacts we have.

The original Classics Club earned money through dues and other projects, and some of this money was given to various professors in order to buy antiquities for the collection. I wish I could mention each of these early members by name.

The following people gave in addition to those funds: (years indicate either date of graduation or tenure at the college)

Emily H. Braswell '29: Donated Roman glass.

Emily Helen Dutton, 1923 - 1940: Professor of Latin and Dean of the College and coached plays for the club.

Meta Glass, 1925 - 1946: Professor of Latin and President of the College.

M. Dee Long, 1919 - 1950: Professor of English and writer, researcher of historical subjects for the college.

R.V. D. Magoffin: Mentioned in *The Sweet Briar News* of 1927. The article states that he gave funds for the inauguration of a museum here on campus and also was a Professor at New York State University. He was a Fellow at the American Academy in Rome, as was Florence Robinson. However, a student who graduated in the 1930s has the same last name. He could possibly be related to her.

Susan Springer McAllister '30: Besides donating Greek and Roman coins, wrote a Sweet Briar song that won a prize from the Alumnae Association and acted in Greek & Latin plays given by the Classics Club.

Mary J. Pearl: 1928 - 1965, Associate Professor of Greek and Latin, Dean of the College, President of the Virginia Classical Association, 1935-36.

Florence Robinson: 1927 - 1953, Professor of Classical and Latin Literature, Chair of Department of Art from its inception in 1932 until her retirement in 1953, coached plays for the club, took students on trips to study elements of classical architecture, introduced courses about Greek and Roman archaeology. She was a Fellow of the American Academy in Rome and gave part of her Carnegie Grant received from Harvard to purchase antiquities for the club.

Martha Lou Lemmon Stohman '34: Visited Italy in 1945 and donated the iron objects she found at Lake Nemi.. Also wrote *The History of Sweet Briar*.

What I began could not have culminated in the work thus far had it not been for the 1996 Summer Research Fellowship I received from the Honors Program. There are so many people I'd like to say Holla Holla to, the Woody Lab and the Art History Department for technological support. Lisa Johnston and the Library staff ordered books near and far and intercepted the formidable overdue notices. I am appreciative to all the denizens of Fletcher who tolerated my moans every time I climbed those 67 stairs. I even called on Professor Margaret Simpson of the Biology Department for assistance. I covered the couch in the Alumnae House with yearbooks and Alumnae Magazines trying to fit the pieces together. Gwen Hudson and Becky Harvey in Duplicating kept my spirits up. Gloria Higginbotham in Development networked her file to look up information for me.

Anne Whitley and I "chewed the fat" and Dr. and Mrs. Kenneth Wright are always founts of knowledge. Pat Wright spent several days going through back issues of *The Sweet Briar News* which proved to be very valuable help. I've managed to annoy every department on campus, and in return they've been kind and helpful.

I would like to thank Susan Stevens, Assistant Professor of Classics at Randolph-Macon Woman's College, and Anna Moore, a graduate student who is working on her Ph.D. in classical archaeology at Princeton. Anna gave me an understanding smile and told me, "Yes! You have a right to feel overwhelmed!"

Rebecca Massie Lane has always been a support and gave me a crash course in archival work, cataloging, and everything in between. Charles Grubbs did the beautiful photography.

Amo te, Heather and Richard.

And last, but certainly at the top of my list, is Dr. Judith Evans Grubbs; who encouraged me every time I whined about the frustrations of research. Like the pillars of Herakles and the bright-eyed Athena, her strength and wisdom guided me along to my goal.

Although I have been a researcher for a brief season, most of you know me as an artist and not a scholar. So, I will close with the words of that Great Scholar, one who could have possibly looked upon some of the artifacts that your eyes will now view. Please excuse any inconsistencies I have made but would like to mirror his noble thoughts:

"Mine is the first step, and therefore a small one*, though worked out with much thought and hard labour it must be looked at as a first step and judged with indulgence. You my readers, or hearers of my lectures, if you think I have done as much as can fairly be required for an initiatory start, as compared with more advanced departments of theory, will acknowledge what I have achieved and pardon what I have left for others to accomplish."

Aristotle 340 BC

Karla Faulconer 1996 AD

(*unless you're walking up to the third floor of Fletcher.)

CATALOG

item - material - catalog number - size (h x w x d when applicable)
classification (style and/or culture) - date - donor - find spot

Stylus

IVORY

CL.0.001

8 1/2 cm x 1/2 cm

Roman - date and provenance unknown

An implement with a sharpened point for writing on wax tablets. It has an eraser end for smoothing the wax over to rewrite. Notice how ours has been well worn with use.

2 Needles

BRONZE

CL.M.002.1, CL.M.002.2

15 1/2 cm, - 6 3/4 cm

Roman - date and provenance unknown

Ear Spoon/Nail File

BRONZE

CL.M.004

13 1/2 cm

Roman - date and provenance unknown

A toilet article used for hygiene.

Nail

IRON

CL.M.004

11 1/2 cm

Roman - date and provenance unknown

Spike and Iron Object

IRON

CL.M.005.1, CL.M.005.2

23 1/2 cm, - 18 1/2 cm

Roman - 37-41 AD

M.L.L. Stohlman - (1945) - Found at Lake Nemi, Italy

This was found at the site of a museum that was burned during WWII. The museum was built to house the remains of Caligula's barges that were found when the lake was drained.

Key and Ring

BRONZE

CL.M.012A, CL.M.012B

5 cm x 6 1/2 cm

Roman - date and provenance unknown

Used for jewel case or small box.

Nail

BRONZE

CL.M.004

12 1/2 cm

Roman - Circa 1st - 4th Century AD

Professor M. Dee Long, in a Villa at Verulamium, a Roman town near St. Albans, England.

Two Small Fibulae

BRONZE

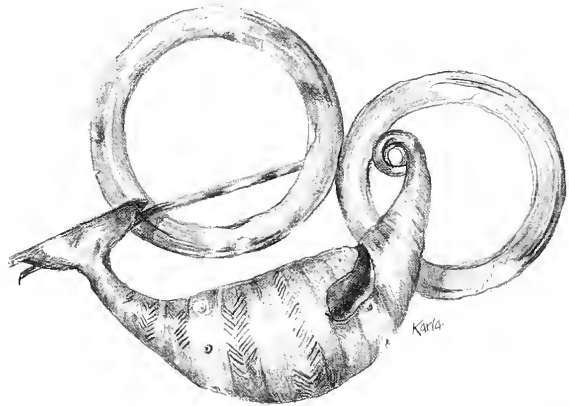
CL.M.009.1, CL.M.009.2A(BR),

CL.M.009.2B (BR)

3 cm x 1 3/4 cm, - 3 cm x 1 3/4 cm

Etruscan or Roman

Iron Age to 2nd Century AD - provenance unknown



LARGE FIBULA CL.M.010A, B, C

Large Fibula

BRONZE

CL.M.010A, CL.M.010B, CL.M.010C

8 cm x 5 1/2 cm

Etruscan - 7th Century - provenance unknown

Larger Bow-shaped or "leech" type pin for the securement of heavier garments (i.e. stole or cape).

Small Key

BRONZE

CL.M.011

3 cm x 1 1/2 cm

Roman - date and provenance unknown

Bell and Bird

BRONZE

CL.M.006.1, CL.M.006.2

3 cm x 2 1/2 cm, - 3 1/2 cm x 3 1/5 cm

Roman - date and provenance unknown

The bird, probably an eagle, is on the top of a cap. Perhaps it was once on a wooden staff. Pithetaerus tells Euelpides in the play, *The Birds* by Aristophanes: "So powerful were the birds that the kings of Grecian cities, Agamemnon, Menelaus, for instance, carried a bird on the tip of their scepters, who had his share of all presents."

Pitcher

BRONZE

CL.M.007

9 cm x 11 cm x 6 1/2 cm

Roman - Style of 1st Century AD

Susan McAllister '30 - Pompeii

This pitcher shows Etruscan influence - notice the figure that forms the handle and the animals. This clearly shows an appreciation of an earlier heritage.

Head of Woman

MARBLE

CL.R.008

22 cm x 11 cm x 13 1/2 cm

provenance unknown

Probably a portrait sculpture - could have been used in a funerary context.

**MARBLE HEAD CL.R.008****Flask**

GLASS

CL.G.013

8 1/2 cm x 6 1/2 cm x 3 1/2 cm

Roman - Circa 1st Century BC - 1st Century AD

Emily H. Braswell '29 or *Meta Glass* - provenance unknown

Common mouth-blown glass. This one has been exposed to heat damage.

Flask

GLASS

CL.G.014

7 1/2 cm x 5 cm x 5 cm

Roman - Circa 1st Century BC - 1st Century AD

Meta Glass - provenance unknown**4 Vials**

GLASS

CL.G.015.1, CL.G.015.2, CL.G.015.3, CL.G.015.4

12 1/2 cm x 3 cm x 3 cm

10 cm x 2 1/4 cm x 2 cm

7 cm x 2 1/2 cm x 2 3/4 cm

7 cm x 2 3/4 cm x 2 3/4 cm

Roman - Circa 1st Century BC - 1st Century AD

Emily H. Braswell '29 - Ephesus, Asia Minor (Turkey)

Sometimes the style is called tear-shaped, since it was once thought (erroneously) they were made to collect tears. However, they could be any type of unguent bottle.

Head of Woman

TERRA-COTTA

CL.C.016

4 cm x 3 cm x 4 1/2 cm

Hellenistic - Middle of 3rd Century BC
R. V. D. Magoffin - found near Rome

This is a votive Tanagra figurine, Praxitelean in style (many have been found, very few with the whole body intact). She has a 'melon coiffure.'

Heads of gods, Male & Female

TERRA-COTTA

CL.C.017.1, CL.C.017.2

4 cm x 2 1/2 cm x 4 cm

4 cm x 2 cm x 2 cm

Roman - Circa 3rd - 1st Century BC - Cosa, Italy

Guttus

CERAMIC

CL.C.018

4 1/2 cm x 6 cm

Greek - Circa 4th Century BC -
provenance unknown

This is a lamp filler or an infant's feeding bottle. Probably used by children over nine months old or invalids. Typical shape and style of most feeders.

Lamp

TERRA-COTTA

CL.C.022

12 1/2 cm x 9 cm x 2 1/2 cm

Roman - 2nd - 3rd Century AD

R.V.D. Magoffin - found in Egypt

Typical mold-made lamp of the period showing Nike, a victory figure. Described on the original tag as Early Christian. Christians would incorporate old 'pagan' images into their symbolism.

Lamp

CERAMIC

CL.C.019

6 cm x 11 cm x 5 1/2 cm

Greek blackware - Circa 5th to 4th
Century BC - provenance unknown

Lamp

TERRA-COTTA

CL.C.020

12 1/2 cm x 12 cm x 6 1/2 cm

Near Eastern - 8th Century BC

R.V.D. Magoffin - found in tomb north of
Sea of Galilee

Typical hand-made tri-corner or cocked - hat lamp, an earlier prototype that eventually travelled, with changes, to the Greek world in the 7th Century BC.

Lamp

TERRA-COTTA

CL.C.021

10 cm x 7 1/2 cm x 4 1/2 cm

Roman - 2nd Century AD - provenance
unknown

Terra-cotta mold-made "P" type lamp.
Signature stamp of "C. Oppius
Restitutus" (Property of Gaius Oppius).



GUTTUS CL.C.018 and LAMP CL.C.019



These are SKYPHOI (drinking cups); the older name is KOTYLE, and is usually the term used for Corinthian ware cups. Pictured left to right: CL.C.034 , CL.C.032 , CL.C.054.2 , CL.C.033

Skyphos or Kotyle

CERAMIC

CL.C.033

4 1/2 cm x 6 cm x 9 1/2 cm

Late Proto- to Early Corinthian - Circa 7th
Century BC - provenance unknown

This shows the typical 'silhouette style' of the first quarter of the 7th Century. The 'running dog' chasing the rabbit was one of the most popular motifs along with sunrays at base which were now becoming typical.

Skyphos or Kotyle

CERAMIC

CL.C.034

7 1/2 cm x 16 cm x 11 1/2 cm

Early Protocorinthian - late 8th - mid 7th
Century BC

Emily H. Dutton - provenance unknown

Fine-walled, a typical and beautifully
executed example of the period.

Skyphos or Kotyle

CERAMIC

CL.C.032

2 1/2 cm x 5 1/2 cm x 3 3/4 cm

Protocorinthian - Circa 7th - 6th Century BC
- Aegina

A true miniature type, of which thousands have been found as offerings at sanctuaries. The smaller items were dedicated in lieu of full size metal or pottery items.

Skyphos or Kotyle sherd - handle

CERAMIC

CL.C.054.2

Sherd from cup approximately 12 cm in
diameter

Attic - provenance unknown

Oinochoe

CERAMIC

CL.C.035

12 cm x 8 cm x 8 cm

Geometric - Circa 8th - 7th Century BC -
provenance unknown

A very early style of the later fully developed oinochoe which was used as a vessel for mixing wine and water. Ours, although lacking the foot and typical shape of the later periods, does have a tre-foil spout and high-slung handle.

Bowl

CERAMIC

CL.C.023

4 1/2 cm x 8 1/2 cm x 8 1/2 cm

Hellenistic - 3rd - 2nd Century BC -
provenance unknown

Style resembles 'Gnathia-ware', a type of ceramic created in the Greek cities of South Italy.

Bowl

CERAMIC

CL.C.024

3 cm x 14 1/2 cm x 14 1/2 cm

Greek - 5th - 4th Century BC - provenance
unknown

Typical blackware plate of the period.

Phiale

CERAMIC

CL.C.025

2 1/2 cm x 8 1/2 cm

Greek blackware - Circa 6th - 4th Century
BC - provenance unknown

Libation bowl. Many found in sanctuaries or burial sites.

Blade Fragment

OBSIDIAN

CL.R.038

3 1/2 cm x 1 cm x 1/4 cm

Bronze age or later - Phylakopia, Melos

The manufacture of stone tools (lithics, from the Greek *lithos*), is the oldest of human technologies. This one is knapped from obsidian (volcanic glass) a material available to the Greek and island cultures.

Pot

CERAMIC

CL.C.026

9 1/2 cm x 7 1/2 cm

Bucchero - Circa 7th Century BC -
provenance unknown

A prototype of larger vases. These small pots are usually found in larger urn burials in Etruscan Italy.

Pyxis

CERAMIC

CL.C.027A,B

4 cm x 8 cm x 7 cm

Protocorinthian - Circa 725 - 640 BC -
provenance unknown

A container often used to hold ladies' toiletry items.

Horse and Rider

CERAMIC

CL.C.028

10 1/2 cm x 9 1/2 cm x 4 1/2 cm

Geometric - Circa 10th - 8th Century BC -
provenance unknown

An offering at a shrine or grave, perhaps a child's toy.

**HORSE and RIDER, CL.C.028**

Aryballos

CERAMIC

CL.C.029

6 1/2 cm x 6 1/2 cm x 6 1/2 cm

Middle Corinthian - Circa 590 - 575 BC -
provenance unknown

This shape is said to have evolved in Corinth because of its trade route to the Near East and the importation of precious oils. It was particularly used by athletes who carried the item around with them hung on their wrist so they could use the oil during their endeavors.

Aryballos

CERAMIC

CL.C.030

5 cm x 5 1/2 cm x 5 1/2 cm

Middle Corinthian - Circa 6th Century BC -
provenance unknown**Aryballos**

CERAMIC

CL.C.031

5 1/2 cm x 6 cm x 6 cm

Protocorinthian - Circa 725 - 650 BC -
provenance unknown**ARYBALLOS CL.C.029****ALABAISTRA CL.C.036 and CL.C.037****Alabastron**

CERAMIC

CL.C.036

8 1/2 cm x 4 1/2 cm x 4 1/2 cm

Corinthian - Circa 625 - 600 BC - prov-
enance unknown

Typical Corinthian shape which evolved from Near-Eastern prototypes. It was made to hold perfume and gave its name to the material alabaster.

Alabastron

CERAMIC

CL.C.037

8 1/2 cm x 4 1/2 cm x 4 1/2 cm

Corinthian - Circa 625 - 600 BC - prov-
enance unknown

Like CL.C.036, this artifact has spontaneity of design and orientaling elements that cover the body of the shape.

Loom Weight

TERRA-COTTA

CL.C.057

4 1/2 cm x 4 1/2 cm x 4 1/2 cm

Greek - Circa 8th - 6th Century BC -
provenance unknown



LEKYTHOI were bottles of various sizes for holding oil and were often used for libations.

Pictured left to right: CL.C.043A,B, CL.C046A, CL.C045, CL.C044, Broken vase in foreground: CL.C047A,B

Lekythos

CERAMIC

CL.C.044

23 cm x 8 cm x 8 cm

Attic White Ground - Circa 450 BC -
provenance unknown

Typical style of this period. White ground
was often used on libation vases such as
this because the white glaze tended to
chip off items that were in use every
day.

Lekythos

CERAMIC

CL.C.047A, B

18 cm x 6 1/2 cm x 6 1/2 (when repaired)

Attic Red-figured - Circa 5th Century BC

Emily Helen Dutton ? - provenance
unknown

This lekythos emerged at the college
July 28, 1996. The tag that was for-
merly matched with CL.C.043 (new
cataloging numbers) may have origi-
nally belonged to this item.

Lekythos

CERAMIC

CL.C.043A, B

15 cm x 5 1/2 cm x 5 1/2 cm (includes
broken top)

Attic Red-figured - Circa 5th Century BC

Emily Helen Dutton ? - provenance
unknown

Lekythos

CL.C.045

7 cm x 4 1/2 cm x 4 1/2 cm

Attic Red Figure - 5 - 4 Century BC

Emily Helen Dutton - found when digging
the subway in Athens

"Squat" or "Bulbous" type. It portrays a
young man in a traveling hat, perhaps
the god Hermes, who guided the dead to
the underworld.

Lekythos

CERAMIC

CL.C.046A

9 1/2 cm (to top of break) x 4 1/2 cm
x 4 1/2 cm

Attic Patterned on white ground - Circa 500 -
480 BC

Emily Helen Dutton - provenance unknown

This type vase is called 'a little lion' shape
because of the profile of the tapering
base.

Illustration:

ROMAN GLASS, Circa 1st Century B.C. - 1st Century A.D.

VIAL, CL.G.015.4, 7 cm x 2 3/4 cm x 2 3/4 cm, *Emily H. Braswell '29* - Ephesus, Asia Minor (Turkey)

FLASK, CL.G.013, 8 1/2 cm x 6 1/2 cm x 3 1/2 cm, *Emily H. Braswell '29* or *Meta Glass* - provenance unknown

VIAL, CL.G.015.2, 10 cm x 2 1/4 cm x 2 cm, *Emily H. Braswell '29* - Ephesus, Asia Minor (Turkey)

VIAL, CL.G.015.3, 7 cm x 2 1/2 cm x 2 3/4 cm, *Emily H. Braswell '29* - Ephesus, Asia Minor (Turkey)

FLASK, CL.G.014, 7 1/2 cm x 5 cm x 5 cm, *Meta Glass* - provenance unknown

VIAL, CL.G.015.1, 12 1/2 cm x 3 cm x 3 cm, *Emily H. Braswell '29* - Ephesus, Asia Minor (Turkey)





If you will pay me for my song, O potters,
 then come, Athena, and hold thy hand above the kiln!
 May the kotyloi and all the kanastra turn a good black,
 may they be fired and fetch the price asked,
 many being sold in the marketplace and many on the roads
 and bring in much money, and may my song be pleasing.
 But if you (potters) turn shameless and deceitful,
 then I do summon the ravengers of kilns'
 both Syntrips (Smasher) and Smaragos (Crasher) and
 Asbestos (Unquenchable) too, and Sabaktes (Shake-to-Pieces)
 and Omodamos (Conqueror of the Unbaked), who makes
 much trouble for his craft.

*"Kiln",
 from
 Life of Homer,
 attributed to
 Herodotus.*

Illustration:
 CERAMIC PYXIS
 CL.C.027A, B
 4 cm x 8 cm x 7 cm
 Protocorinthian
 Circa 725 - 640 BC
 provenance unknown

Stamp on stoking tunnel and chambers, and may the whole kiln grind
 to powder all the pots within it.
 [Come, too daughter of the Sun, Circe of many spells,
 cast cruel spells, do evil to them and their handiwork.
 Here too let Cheiron lead many Centaurs,
 both those that escaped the hands of Herakles and those that perished.
 May they hit those pots hard, and may the kiln collapse.
 And may the potters wail as they see the mischief.
 But I shall rejoice at the sight of their luckless craft.]
 And if anyone bends over to look into the spy-hole, may his whole face
 be scorched, so that all may learn to deal justly.